Digital Tablet Practice Sheets E-book

Step 4 Cursive

We Write To Read Series

Peterson Directed Handwriting

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The majority of these lesson sheets provide a movement model for training by tracing with the pointer finger. Please do not have children trace the models with a pencil or crayon. Visit the Information Directory page on our web site for links to presentations that explains why pencil tracing is not a good idea.

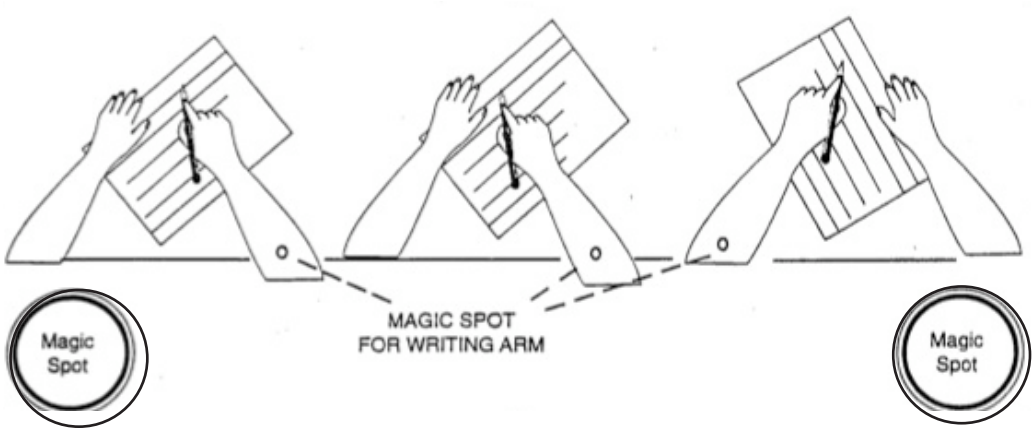
www.peterson-handwriting.com/Info.html

LESSON SHEETS FOR ADVANCED CURSIVE
WE WRITE TO READ SERIES
FROM
PETERSON DIRECTED HANDWRITING

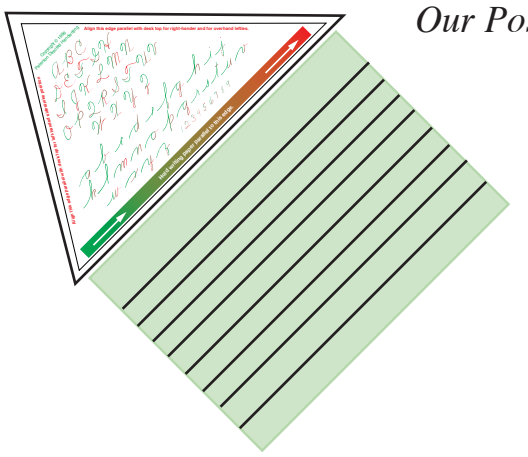
Thank you for choosing this new E-book approach to learning from Peterson Directed Handwriting. You can print these pages as needed from Acrobat Reader or PDF By Hand on your computer at home or in school. If you have a color printer or copier available, you can produce multiple copies of the chosen worksheet in color. If your printer is not color capable, the images will print in grayscale.

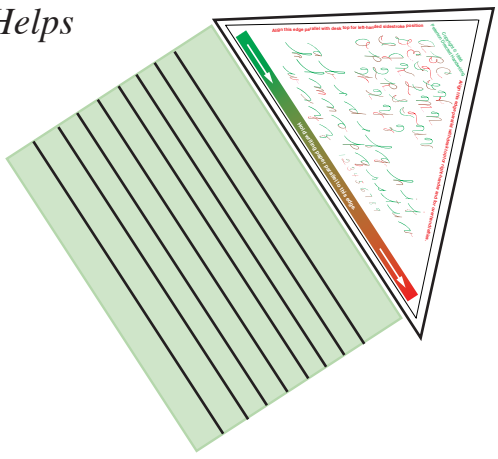
Please remember that fluency is the goal. Independent practice of the models on these pages does not include a movement challenge. Directed exercises create a demand for better position and provide regular opportunity to improve control of the fluent kind of movement needed when using cursive as a tool. These lesson sheets are designed to provide that opportunity by making it easy for you "direct" student movement exercises.

It is important that the student know how to hold the paper and writing arm in position for control of lateral movements needed for joining letters as words are formed. The models shown are designed to exaggerate the control process that will enable automation. The Peterson method is the only one that offers "cursive print," an enabling process used to transfer control skills into applied work. This technique enhances internalization of new words. It is also diagnostic. You will quickly see where misunderstanding of word-building process is blocking fluent production in application. As words are automated the student will no longer need to stop or lift the pencil between letters and adult "flow" can emerge. When your student asks to use print in applied writing, your answer should be, "Yes, but print the cursive letters."



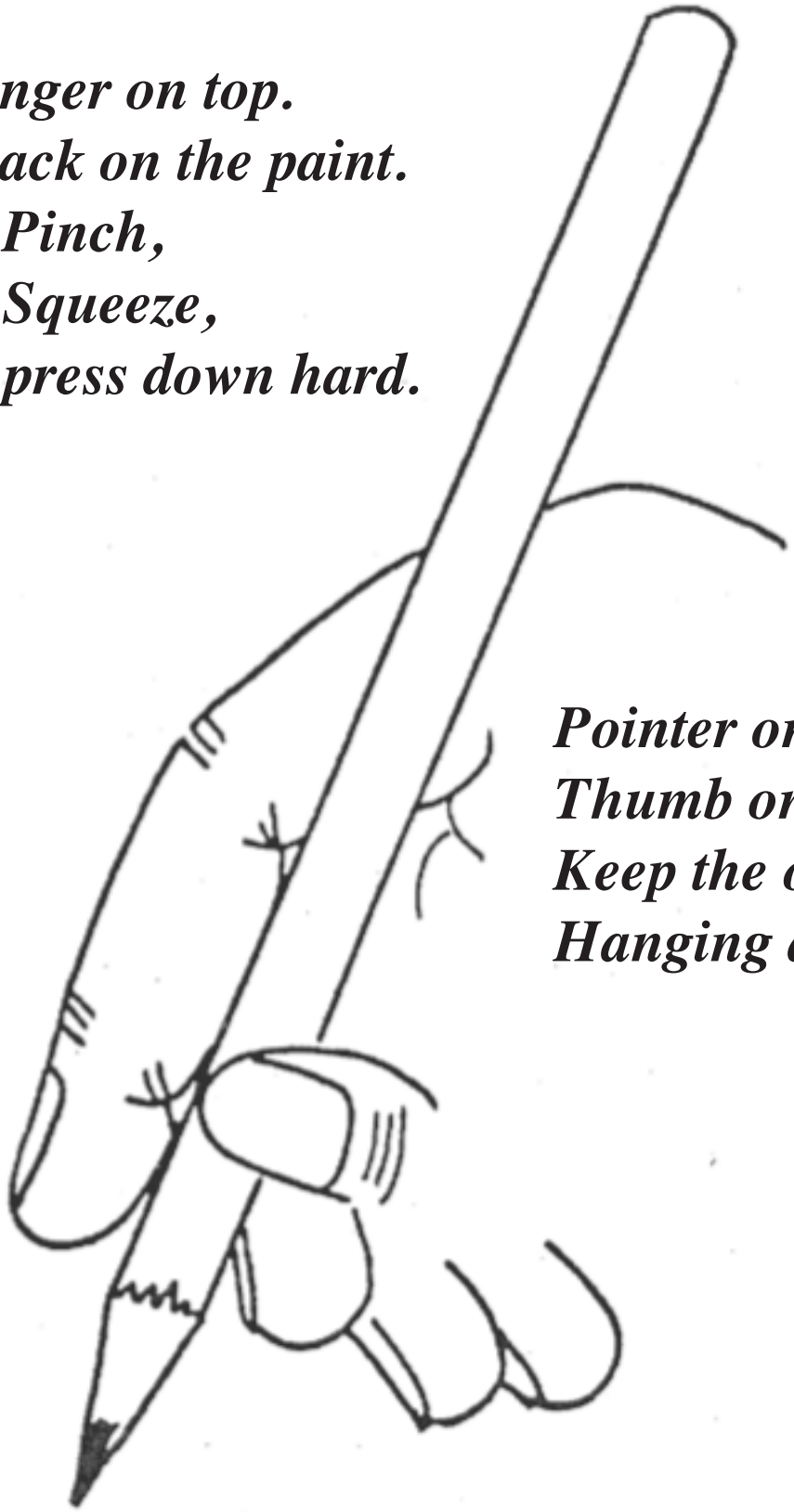
Our Position Guide Helps





Hold Your Pencil Softly

One finger on top.
Stay back on the paint.
Don't Pinch,
Don't Squeeze,
Don't press down hard.



Pointer on the paint,
Thumb on the side.
Keep the other fingers,
Hanging down beside.

The Peterson Instructional Process

Models

You will quickly see that the models we provide for training do not look like adult, fluent handwriting. The reason for this is quite simple and based upon long experience. This approach to instruction is also supported by very recent motor science. The models we show are specifically designed to exaggerate the movement control process in order to achieve ***two*** *important objectives. One objective is fluency. The second is legibility. Other programs only imply fluency as a goal and don't provide a technique for teaching students how to move.*

Legibility

It is obvious that legibility is important. However, this goal is not about "drawing" perfect replications of a model image. One need only compare models in several different handwriting programs to illustrate this point. The models presented in each program vary in shape. But the fact is, they are far more similar than they are different. If this were not true, the models would not be legible.

The shapes produced by a child who is learning to control movement can vary considerably from the model shown and still be legible as long as certain qualities are present. Many handwriting programs describe the product qualities as: Form/Shape, Consistent Slope/Slant, Size/Proportion, Spacing and Alignment. These qualities can be achieved by learning to control the movement process. Therefore, we focus upon process skills for training purposes. Understanding these process skills, allows the child to identify specific goals for practice that will result in improved product quality.

Coaching Process

We use process SUBSKILLS as a coaching tool. If the pupil's handwriting is difficult to read, he or she needs to know what to do in order to fix it. The subskills are; Form, Slant, Size, Spacing, Smoothness/Rhythm and Control. The subskills are artificial because they are all part of the movement. Focusing to improve one specific target will affect the whole process. This approach makes it easy to correlate a chosen goal into applied work without overloading the thinking process. We can choose Size or Spacing as an objective for practice and explain specifically how to improve. The child has one thing to keep in mind during the work day which transforms application into focused practice that can maximize transfer of learning.

Subskill #1 - Form

We show a specific sequence of movements for creating a letter. The process we show is based upon efficient production and eventual control of fluent movement. That sequence is not always understood and learned. When a child creates a letter by starting in a different place, or by moving in a different direction and stroke sequence, he or she may produce a similar shape. But the efficiency or control of the movements will suffer when the child is thinking about what he or she wants to say and not about the movement process. The stroke sequences we teach are based upon establishing the best habit for fluent legibility later on. Initially this skill is about how the shape is built more than how closely the shape matches the model. We address product accuracy with practice after the movement ***process*** *is internalized.*

Subskill #2 - Slant

For a reader the degree of slant is not critical unless the forms lean backwards. Even then, if the slope is consistent and all other qualities are good, the writing is legible. However, when fluency is the goal, forward slant is desired. We want the student to be able to produce a legible shape automatically. When the movement sequence is out-right (forward), back-left, one set of muscles can control the shape. If the forward movement does not travel far enough, another set of muscles is needed to create the shape successfully. It makes sense that control will suffer in automatic application. Our models exaggerate the forward movement and the resulting slant for that reason. Consistency across the letters in a sentence is the goal. The degree of slant, isn't problematic as long as letters lean forward.

Subskill #3 - Size (Proportion)

We use the word "size" but older students can understand the word "proportion." When small parts are virtually the same size as tall parts, the writing is much more difficult to read and looks immature. At this level, the goal is to write vowel-size parts at one third the size of tall parts. Control of "fine motor" movements is challenging for many intermediate students because of the individual rate of fine motor development. Make sure that the pupil has good control of large movements first (unlined paper or chalkboard), then work to reduce the output size. Gross motor information feeds to the fine level. See page 8 for a unique paper designed to provide large and advanced practice of new words.

Subskill #4 - Spacing

Cursive words are produced fluently by lateral movements. This means that joining strokes are very important. Like slant, the forward slide controls the space between letters. In print writing, the pupil learned to make letters in words close together and leave larger spaces between words. With cursive the concept is just about opposite. The joining strokes clearly identify word groups. The goal is to create consistent space between letters in words. Judge letter spacing along the tops of vowel-sized letters. Our models show exaggerated spacing between letters because learning to control the lateral slides that join letters is critical. And, a finish stroke on the end of a word allows the muscles to space words in a sentence. Beginning strokes can start where finish strokes end eliminating the need for big spaces between words. Like joining, the spacing/finish stroke helps to reduce the need for visual feedback and improves fluency.

Subskill #5 - Smooth Rhythm

This subskill is all about the kind of movement used. When fluency is an objective, the type of movement used is very important. This goal is unique to the Peterson method. We have been teaching pupils how to move ***smoothly*** *since 1908. Recent motor science has revealed a lot more about how the brain guides movement. As it turns out, the science totally supports our approach and helps to explain why our "directed lesson" strategy has made a difference for teachers and students for so long.*

In A Nutshell

We use the voice to create a beat. The child is therefore, challenged by the rhythm to move smoothly. Recent science has shown clearly that the automatic process we seek to develop, is able to guide rhythmic movement. That movement is also goal oriented. The goal oriented characteristic will be addressed with Subskill # 6 called Control.

In order to move the pencil with the voice, the writer learns to look ahead to goals. That means that the pupil is no longer watching the pencil point move as a stroke is created. When the writer is watching the pencil move, the brain is using eye-hand coordination, the visual feedback system you use to guide precise tasks. Handwriting models show a specific picture to be reproduced. Initially, there is no recording in the brain to allow the motor system to guide the movements. Visual feedback is the only source of guidance available. That is where Trace & Copy methods come to fail so many people. The whole approach is based upon use of the visual feedback system. So, the majority of people do not get regular opportunity to develop good control information that can successfully guide transcription automatically. When they do write in "auto-pilot-mode," the results are usually difficult to read.

The forgotten power of handwriting instruction results from efforts to achieve fluency. During the process of learning to guide smooth, rhythmic movement, changes occur in the brain that result in improved processing. Part of the change is a recording of sorts. The brain records the movement sequence or internalizes it. The result is that the child no longer needs to look at a picture of the letter to write it. Letters first, then a steadily increasing number of words can be programmed in the motor system for rapid recall and application as the child learns spelling, vocabulary and language skills. Conversely, language skills will be more difficult to master when letter patterns are not automated.

When you employ our method of directed practice, you can actually hear which kind of movement the student is practicing. If the pupil is not able to verbalize with one of the three options provided as a grammar of action, you know that the visual feedback system is in charge of guidance. Science has shown the visual feedback system is not able to move with rhythm. The voice won't work as a result.

In reality, as patterns are developed, the brain is learning how to use both systems in cooperation - to switch "drivers" smoothly and rapidly as writing progresses. People who are able to write legibly and automatically, have less reason to need the visual system as they work. Others say something like, "I can write neatly when I take my time." They must rely more heavily on the visual feedback system for control of the movements. In this situation, legibility suffers when the writer does execute fluently.

Subskill #6 - Control

It was mentioned above that automatic movement is goal oriented. For handwriting this movement is called the primary substroke. This is one of the major reasons for the exaggerated models we show. To move smoothly the child must learn to look ahead to a goal for the move. The unique concept for presentation of cursive letters we use is based upon the need to control the forward movements that begin and join cursive letters. Therefore, we show beginning strokes on all lowercase letters and exaggerate the point where each letter ends when it is used in a word. This concept also allows the unique Peterson technique for correlation of rhythm and control skills called "Cursive Print."

When the motor recording contains too many movements for letters, the child cannot rhythmically assemble words with them. This fact is the main reason so many intermediate students revert to print for applied work. Here is a simple example.

The child internalizes one letter at a time:  *then* *then*

However, the word "and" does not look like this in cursive: 

It could look like this: (letters joined) 

Or, it could look like this: (Cursive Print) 

When a letter is a word (a) it needs a finish stroke to space it in a sentence. When the letter is joined to another (an), a finish stroke on "a" is an extra movement that does not fit into the beat of the word. The extra move stifles automatic, rhythmic word production causing the need for visual guidance instead. Too often text generation (What do I want to say?) is interrupted as well.

The Beginning Stroke
Peterson introduces each lowercase letter with a beginning stroke. Is it always necessary when a letter starts a word? Not really. But, the letters are used within words more often. And, joining movements control the legibility properties of the coming letter. The beginning stroke greatly enhances the rhythmicity of the production sequence; out-right, back-left. As a result, teaching this rhythm process from the beginning, enhances internalization of the individual form and also the eventual internalization of fluent word patterns.

The End Point
Control skill eventually relates to accuracy of the shapes. But initially, when fluent movement is an objective, it means that the child needs to know where the letter ends. This end point enables fluent movement to that goal, and becomes a spot where the child can pause to get the all-important joining stroke planned and under control. As word patterns become automatic, the child no longer needs to stop at the end point, and adult flow can emerge during application. Other programs present a model similar to adult processing. The child can't see where a letter ends in this model.

Correlation Is Key To Transfer
The directed handwriting exercise lesson will typically take ten or fifteen minutes. But, the child is using handwriting during all kinds of applied work for hours during the typical day. We need to take skills practiced during the short exercise session into the applied work to maximise transfer of learning.

The subskill concept allows focus upon one piece of a complex puzzle. The child can better focus on concepts of the applied work when only one transcription goal is included for practice. Use the Peterson "Letter Tops Evaluation" technique regularly to assess and choose a subskill for concentration during applied work. A guide to the evaluation technique is available for download from our web site. You will also find a guide to gathering fluency data and tracking it as an indicator of progress. A guide to assessment of position skills is available as is an in-depth guide to a process for periodic sample evaluation to help the pupil see progress over time. A rubric for cursive evaluation is also available. The web URL below will guide your browser to our Coaching Help page where you will find links to download the PDF files.

http://www.peterson-handwriting.com/EndorsementProg/CoachingHelp.html

Live Support
We also maintain an Adobe Connect web meeting space that supports live interaction and collaboration. If you have questions and would like to talk with a specialist, a meeting can be arranged in response to your e-mail request. There are also links to our meeting room on our web site. We keep the meeting room open to visitors as often as possible. Please don't hesitate to stop by or request a meeting for individual or group discussions. We want your effort to be successful and will support your work in any way we can.

Basic Strokes and Letter Tops
Four basic shapes can be created by one set of muscles with a pulsing, out-right, back-left movement process. We begin by teaching the basic stroke and then follow with the letters that use the shape. The illustration below shows two things. One is the Letter Tops Evaluation concept and the other is the relationship between the basic strokes and the lowercase letters.

Cover the bottom of letters with an index card. If the qualities of the writing are good, the word should be easy to read. The tops of the letters provide the most information for decoding. Look at the image and find four basic shapes: Round Tops (h and n), Loop Tops (h, l and e), Roll Tops (a and d) and Sharp Tops (a and d). Some letters have one top, others have two or three. This basically shows how count is used as a grammar of action. Tail letters present a slight exception, but one count for each top works for all others. Tails can create need for another count as in f and q.

While there are a couple of "odd top" exceptions (r, c and k), the four basic stroke shapes essentially create all 26 lowercase letterforms. The "action words" used for pattern development are simply a name for the shape. The name contains one word for each movement needed and creates the beat which guides movement when chanted. Our color/rhythm process exaggerates the basic stroke within each form to enhance the learning of movement goals within multi-part letters. Please explain this concept to the student so that he or she can understand what the action words mean.

Note that the index card makes it easy to judge subskills like Form, Slant, Size and Spacing. The child knows the word that was just written and can therefore, read the result. This technique highlights the distortion you may see. Letter Tops Evaluation helps critical thinking and makes skill-goal selection understandable for the pupil who needs to improve legibility.

Practice Master A

This master page is ruled with one-half inch between the lines. The gross-motor practice it guides will be helpful. This master is also recommended for fluency testing until after size reduction is practiced. Fluent movement will be easier to control at a larger size. Demands for smaller size will cause many pupils to revert to visual guidance and fluency will suffer.

Use this unique page for practice of spelling and vocabulary words. Note that the top section offers wide ruling for large size practice and the bottom section provides 3/8 ruling like composition paper. Master the word at large size first. Spell the word aloud and write each letter as you say its name. Try eyes-closed to test your muscle memory. Then practice again at advanced size on the lines below. Use Letter Tops Evaluation to critique legibility.

Practice Advanced Size Below

Practice Master C
This master is designed for practice of control skill needed for the size demanded by standard composition paper.

Adult Proportion

There is a difference between size and proportion. A new goal for this year, is to learn how to make vowel-size parts of letters smaller. This will allow you to write more words on each line. When you master this "Size Skill" your writing will also look more mature to others.

Look at the cursive words below. Notice that vowel-size letter parts are half as tall as the capital letters.

Grade 3

proportion 1/2 of the space

Adult Proportion 1/3 of the space

In the cursive words above, vowel-size parts are only one-third as tall as the capital letters. Notice that capital letters and tall loops are still one space tall. Compare the width of the word "proportion" shown below.

proportion

proportion proportion

The space between the lines on this page is one-half inch. This means that using the lines will result in writing that is a large size. But, notice how much smaller the bottom sample appears. By writing vowel-size letter parts only 1/3 the size of tall parts, many more letters and words can be written on each baseline.

There is another new "size" goal. Lowercase letters d, t and p are written with "tall" sharp tops. In grade-three size the sharp tops are as tall as capital letters. For adult writing "size," we will make them only twice as tall as the vowel-size letters.

adult proportion 2/3 of the space
1/3 of the space

2/3 of the space
1/3 of the space

When you use lines to help you keep the size and proportion of your writing more consistent, there is another thing to think about. Because tail letters hang below the baseline, writing in the space below mixes strokes with those tails. For that reason, many people like to write tall letters a bit smaller. Keep in mind that writing can be too small to read easily. You should make tall letter parts no smaller than 3/4 of the space. When you make tall parts smaller, the vowel-size parts need to be smaller also to keep the proportion goal. The space below contains a box that is 3/4 of the space tall. Notice the size of the vowels is only 1/3 as tall as the capital letter.

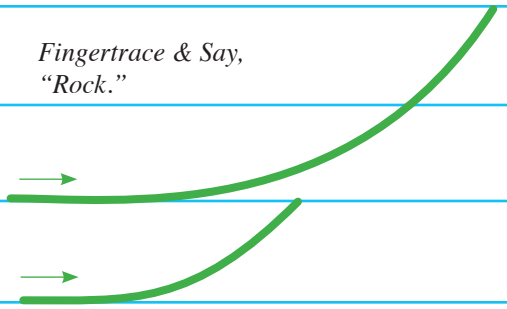
Handwriting that is too small

can be hard to read.

Learn To Use Rocker Curves
The rocker movement will be used to make a basic stroke shape called a Sharp Top. This shape will be used in many cursive letters.

Write & Say

Fingertrace & Say, "Rock."



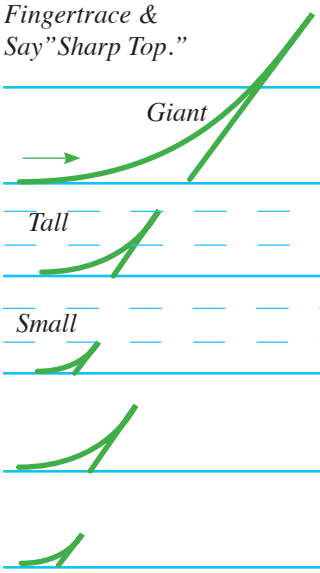
Now let's add a slant to make a Sharp Top Shape. Write & Say, "Sharp Top" to master control of smooth, rhythmic movement.

Fingertrace & Say"Sharp Top."

Giant

Tall

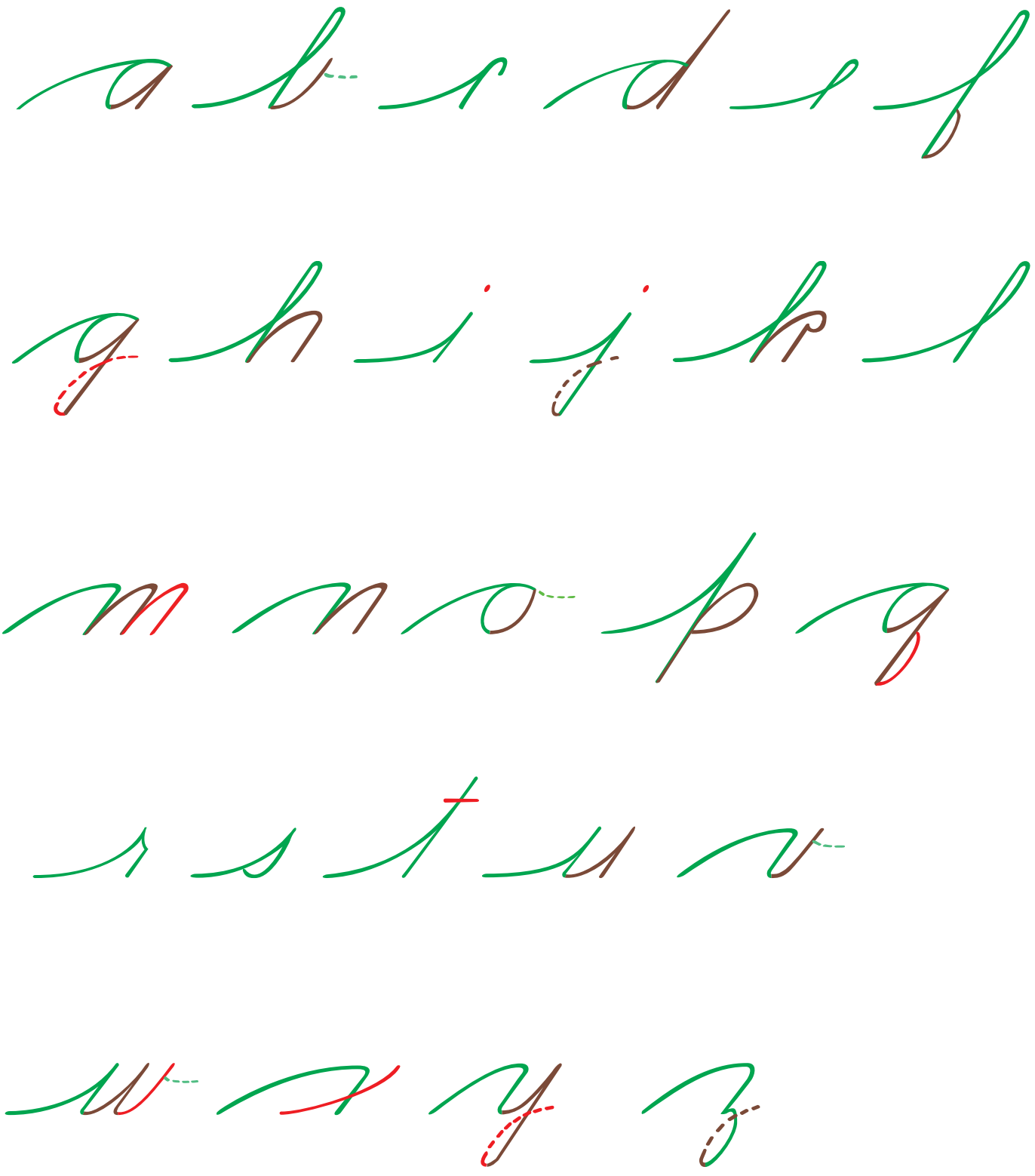
Small



Practice advanced size below.

Below you will find pictures of all 26 lowercase letters. The images are shown in "color/rhythm." Sometimes a sharp top is first and shown in green. Other letters have sharp tops that come second or third. The first letter top is shown in green, the second in brown and when a third top is needed, it is shown in red. Find each of the letters that use a sharp top shape and circle it. There are 17 letters with sharp tops.

Name Date



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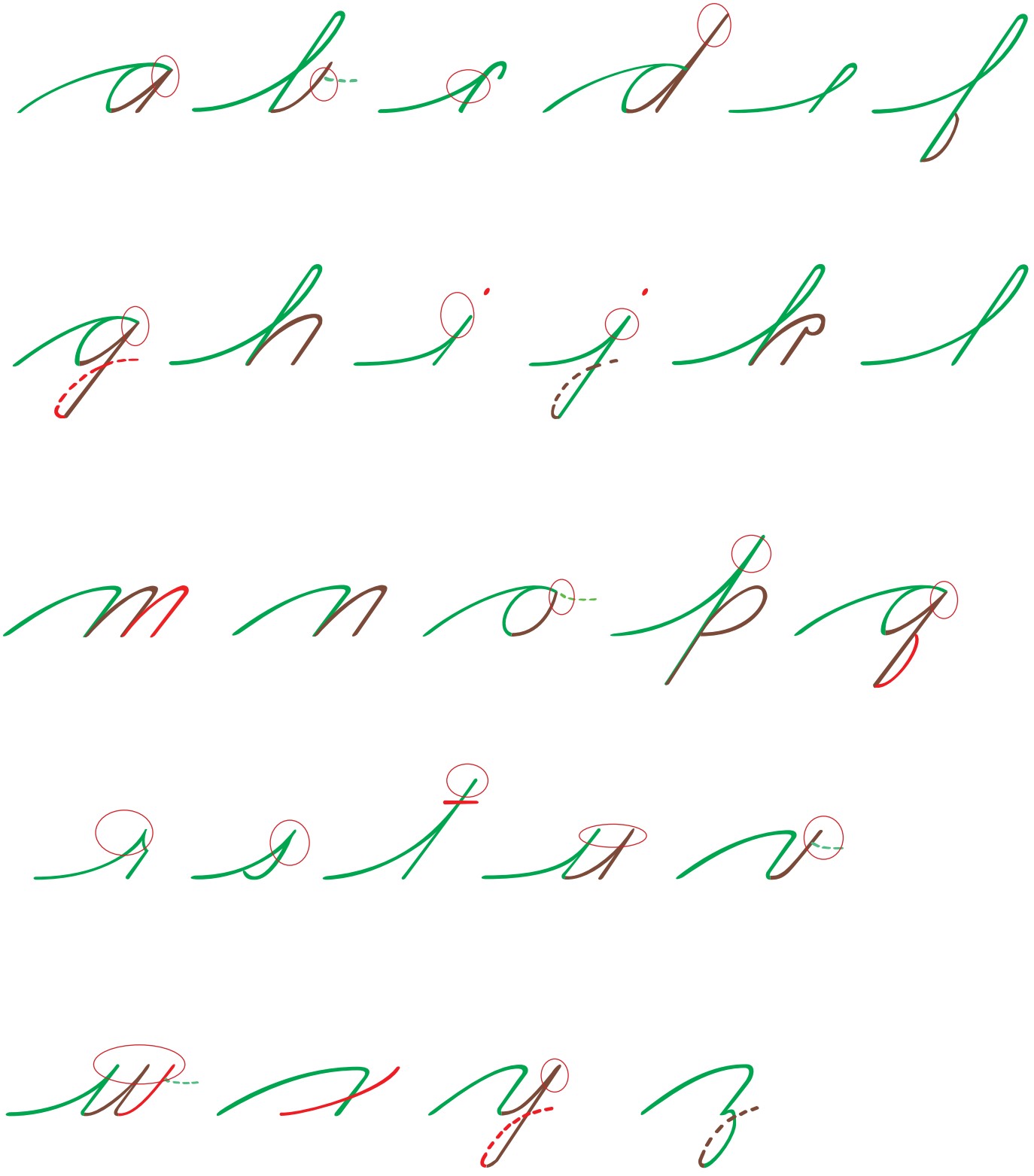
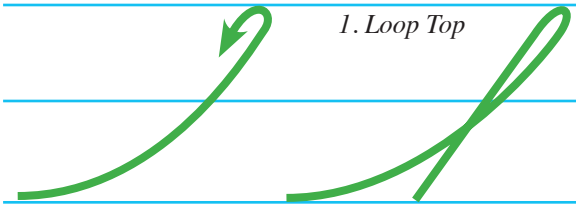
Answer Key



The Loop Top Basic Stroke

Practice giant loop tops then master adult size. We need loop tops for several of the lowercase cursive letters. Try writing tall and small loop tops with your eyes closed to test your muscle memory. It helps when you chant the action words as you move the pencil.

1. Loop Top



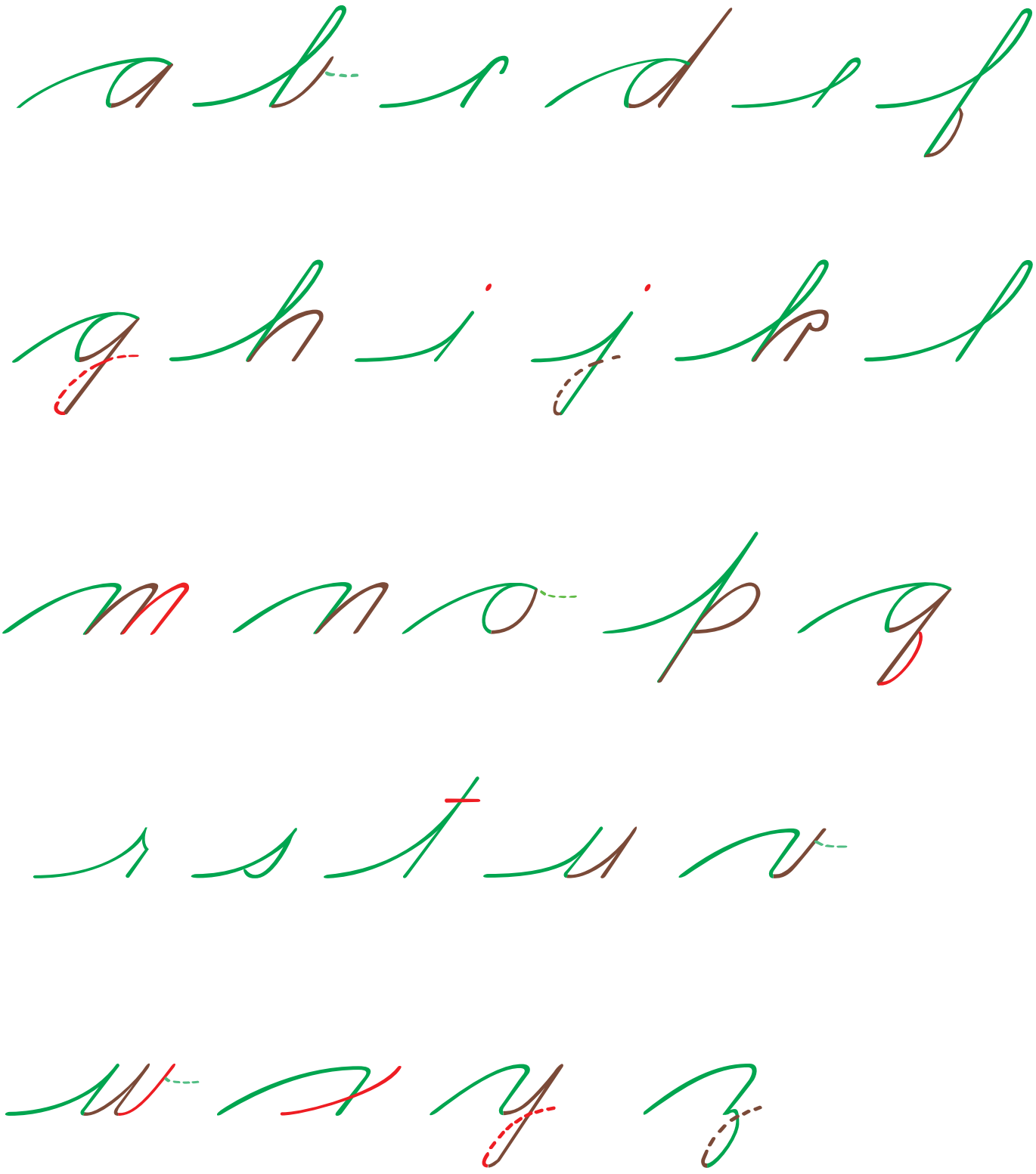
Tall

Small

Practice Advanced Size Loop Tops

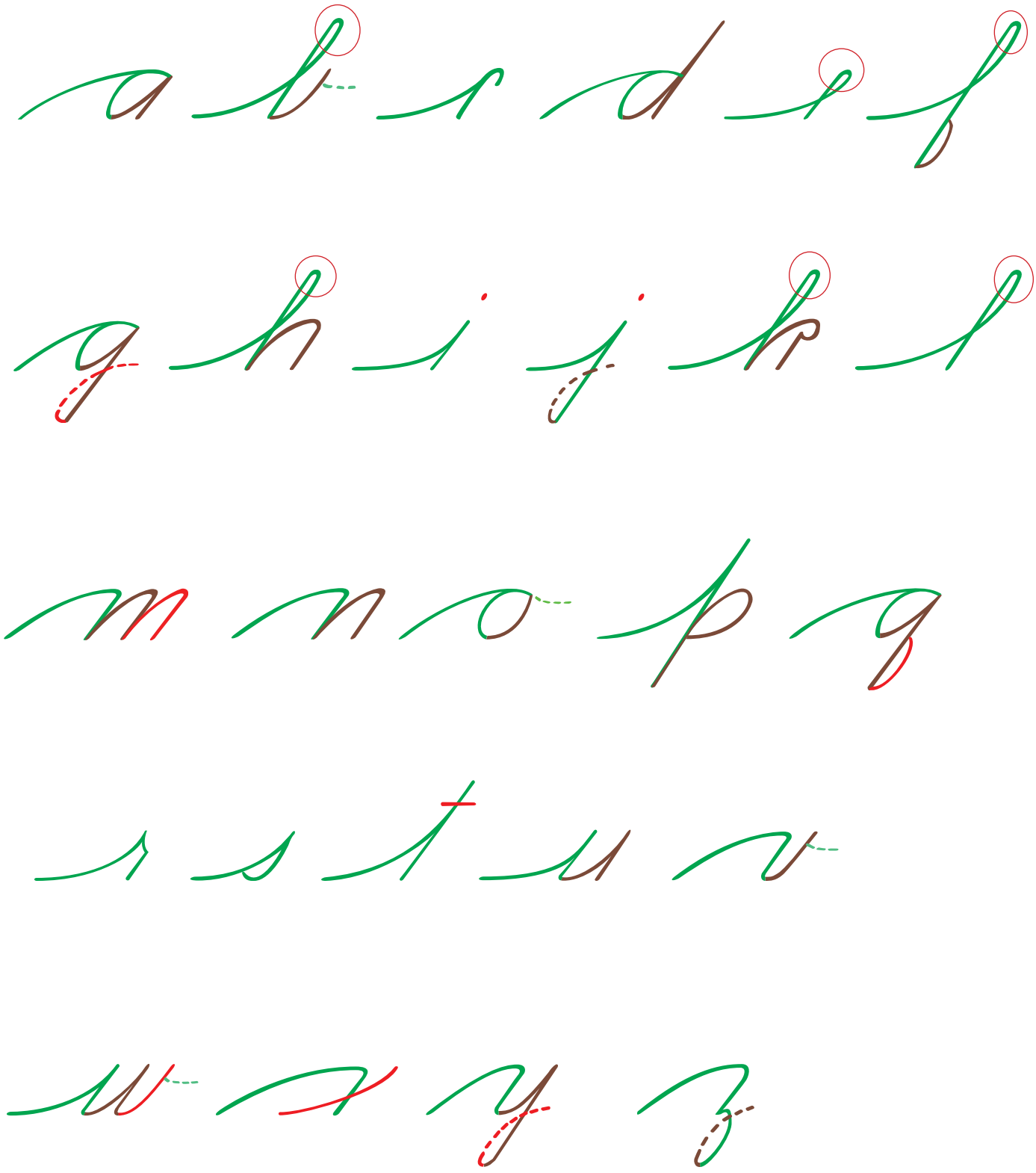
Below you will find a picture of each lowercase letter. The images are shown in "color/rhythm." Loop tops always come first or stand alone, so they are always green. Find each of the letters that use the loop top shape and circle it.

Name Date



Below you will find a picture of each lowercase letter. The images are shown in "color/rhythm." Loop tops always come first or stand alone, so they are always green. Find each of the letters that use the loop top shape and circle it. There are 6 letters that need loop tops.

Answer Key

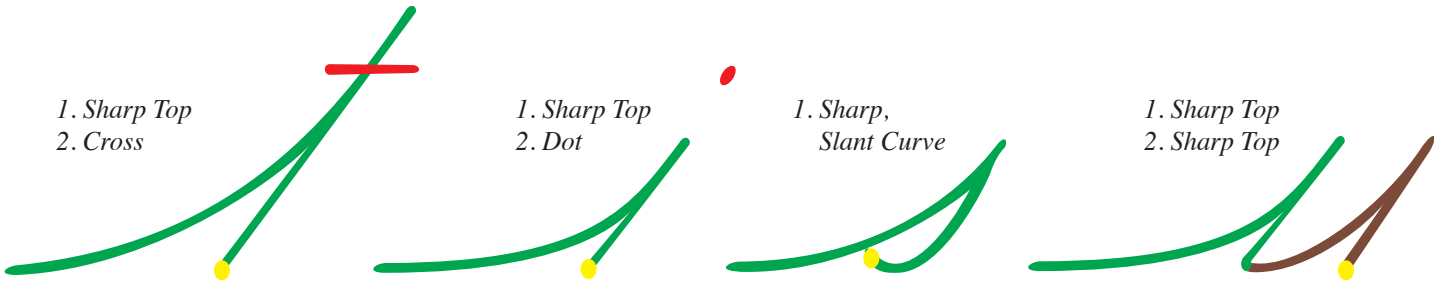


1. Sharp Top
2. Cross

1. Sharp Top
2. Dot

1. Sharp,
Slant Curve

1. Sharp Top
2. Sharp Top



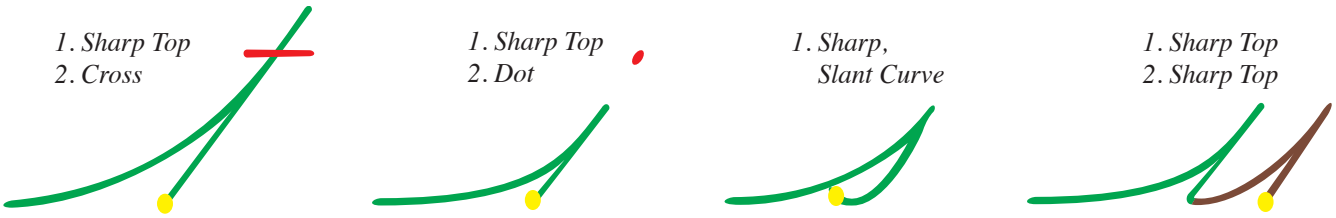
t t t t t tt tt tt tt tt

i i i i i i i i i i i i i i i

s s s s s s s s s s s s s s s

u u u u u u u u u u u u u u u

it us sit is its suit



t t t t t t t t t t t t t t t t t t t t t t t t t

i i i i i i i i i i i i i i i i i i i i i i i i i i

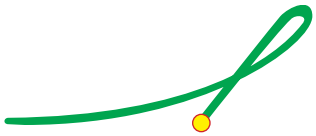
s s s s s s s s s s s s s s s s s s s s s s s s s

u u u u u u u u u u u u u u u u u u u u u u

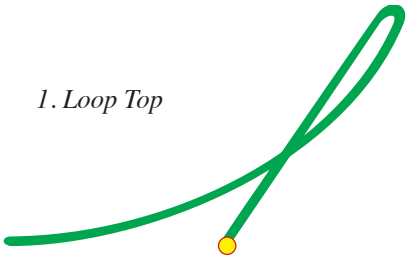
it us sit is its suits

Master Three Loop Top Letters

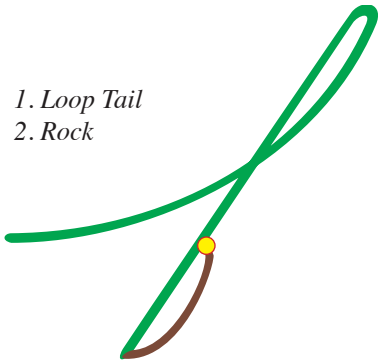
1. Loop Top



1. Loop Top

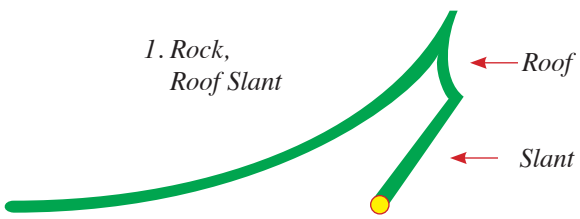


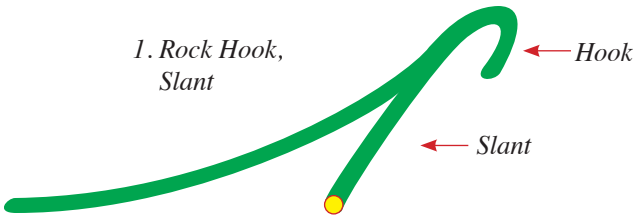
1. Loop Tail
2. Rock



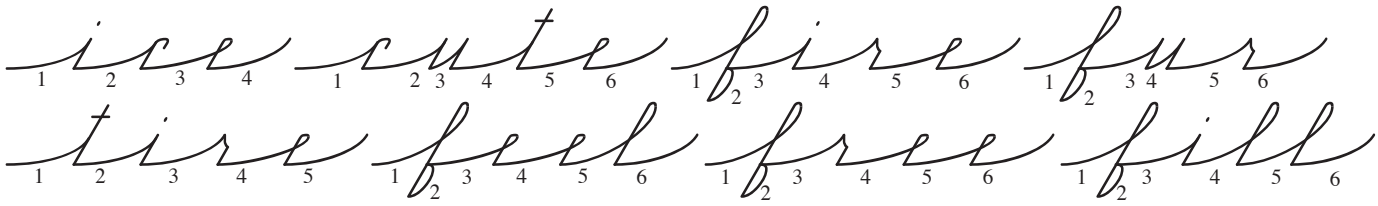
Master These "Odd Top" Letters

These two letters need an extra movement to make the top the right shape for reading. A little extra practice will help you get the beat.





Word Practice
Teach your muscle memory these words. Fingertrace & Count, then Write & Count.



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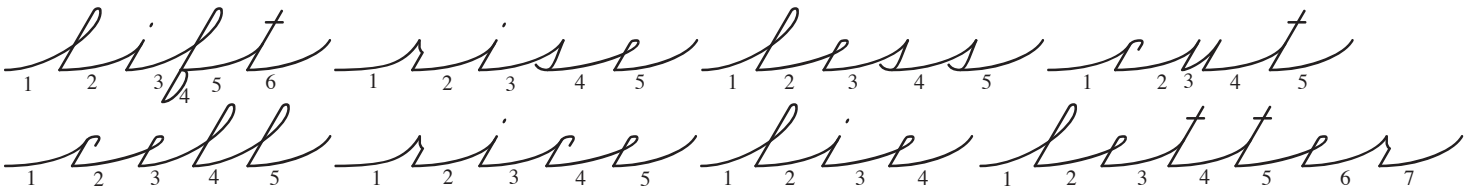
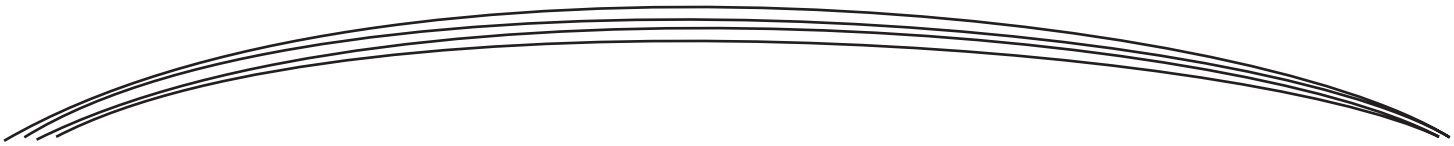
Teach your muscle memory these words. Fingertrace & Count, then Write & Count.



The rainbow-roller is used to make two new basic strokes. Fingertrace & Say, "Roll over, roll back" to practice the rainbow movement. Next master the Round Top and the Roll Top basic strokes. Fingertrace & Say then Write & Say. The advanced size goal is one-third space. Practice large size first, then master the new size.



Round Top

Roll Top

Three Round Top Letters

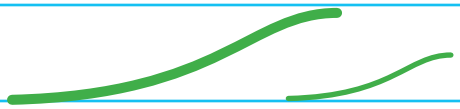
Fingertrace & Say then Write & Say. We need to learn a new stroke for joining. Slide then roll to join these letters with good spacing.

1. Round Top
2. Cross

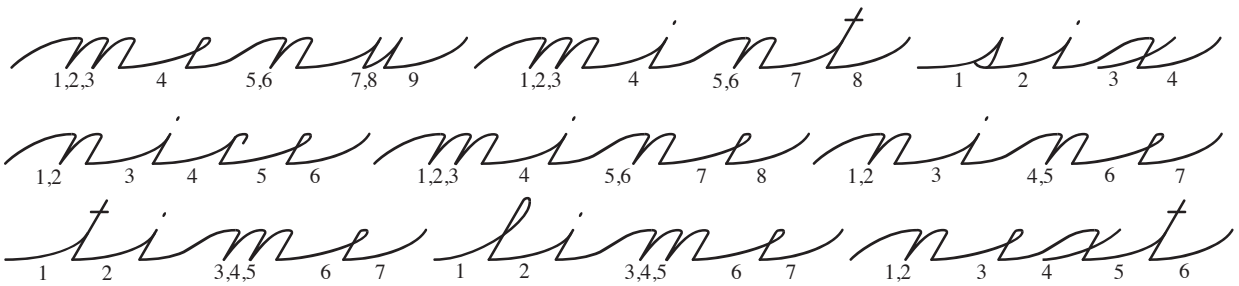
1. Round Top
2. Round Top

1. Round Top
2. Round Top
3. Round Top

Practice the new joining stroke large and small.

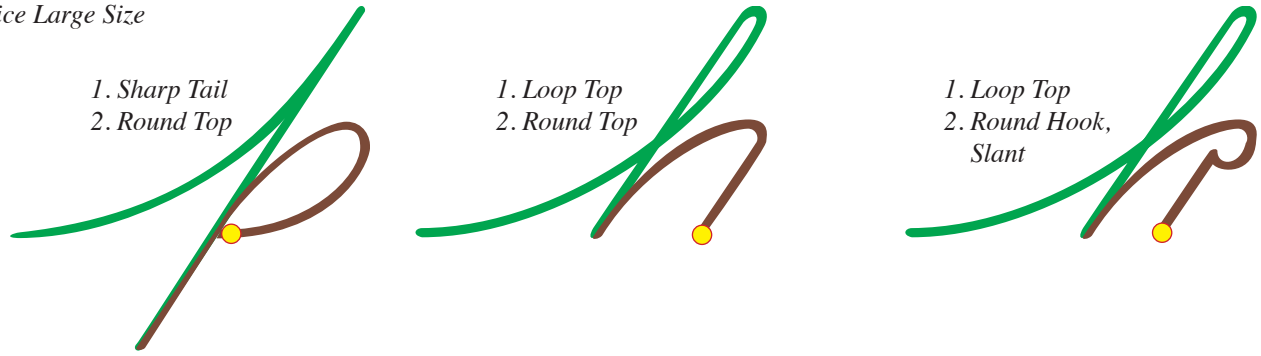


Use Round Top Letters In Words



Practice Advanced Size Below

Practice Large Size

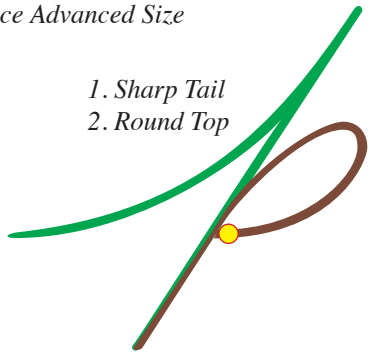


pp ppp ppp ppp ppp

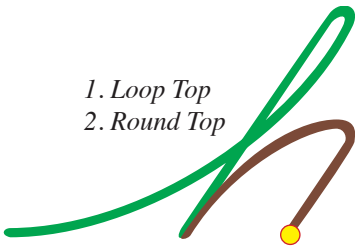
hh hhh hhh hhh hhh

kk kkk kkk kkk kkk

1. Sharp Tail
2. Round Top



1. Loop Top
2. Round Top



1. Loop Top
2. Round Hook, Slant

ppp

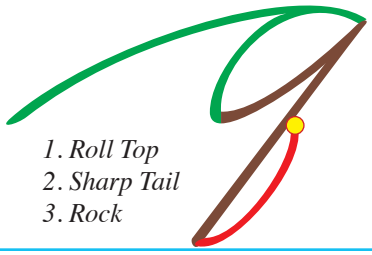
hhh

hhh

pick push hike kick slipper

1. Roll Top
2. Sharp Top

1. Roll Top
2. Sharp Top



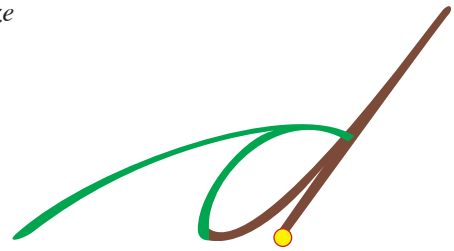
1. Roll Top
2. Sharp Tail
3. Rock

a a a a a a a a a a a a a a a a a a a a

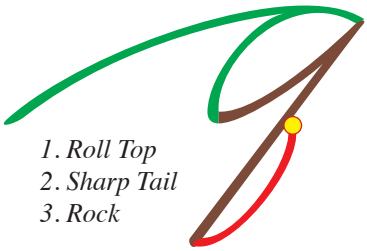
d d d d d d d d d d d d d d d d d d d d

g g g g g g g g g g g g g g g g g g g g

1. Roll Top
2. Sharp Top



1. Roll Top
2. Sharp Top



1. Roll Top
2. Sharp Tail
3. Rock

You have learned to use 18 of the lowercase letters at advanced size.
Practice all of them to review. We can now learn to write many words more fluently. These letters are easy to join because they all end on the baseline. Many people do not know that you can "print" cursive letters. Cursive print is a good tool for learning to write new words that use many letters. Use cursive print first then pause and join.

a r d e f h i k l m n p q s s t u x

These words use lots of letters. Try "Cursive Print" to see how it helps you to control legibility. Then pause and join to eliminate lifts between letters. You don't need to lift between letters when you know where to pause (or slow down) for control. Practice until you can spell out loud and write each letter as you say it.

mixes puddle happen thrill
quickness suddenly kitchen
capture natural investment

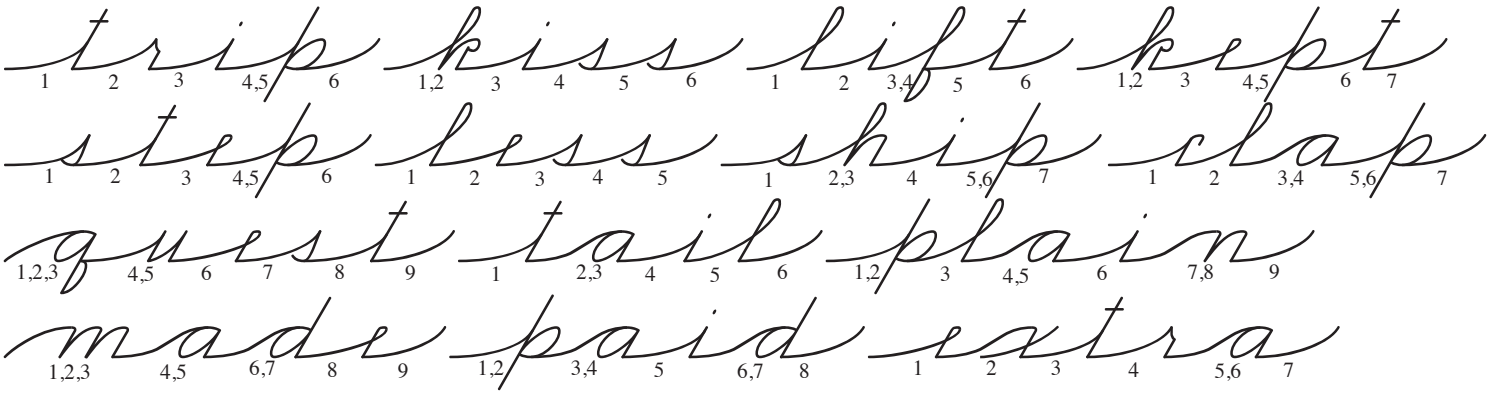
Word Practice

Find out if your muscle memory knows how to write all of these cursive letters. If you can read the word you should be able to write it in cursive without a cursive picture to help.

mix men six mud nine add knee put her kit push
name help quiet quit shape quick axe plane handle
little letter kicked catch hard taxes exit sheep aid

Word Practice

Count and write to master these words. Write at a large size first, then move down to try again at advanced size.

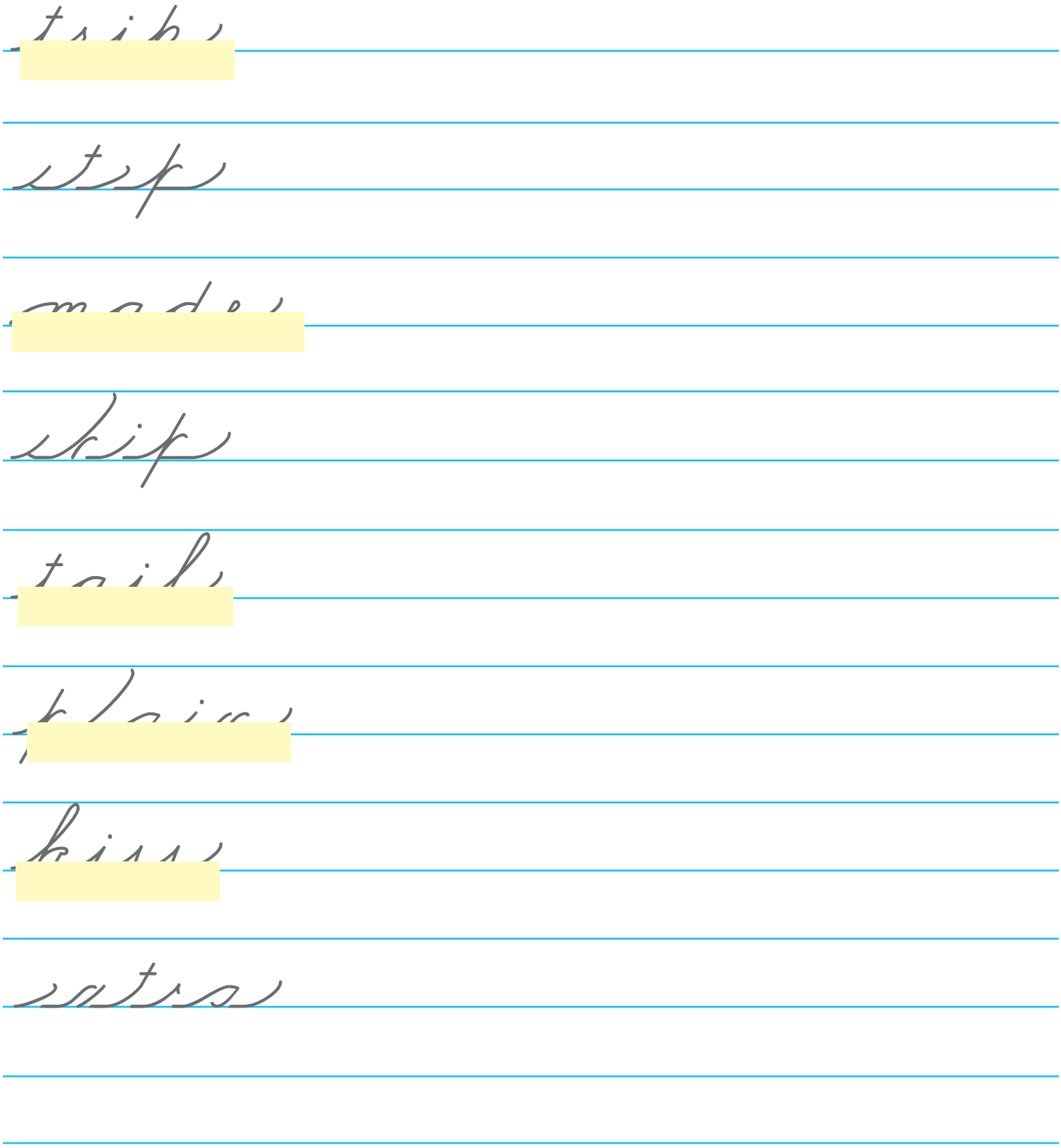


Advanced Size

Reading Puzzles

There are two kinds of reading puzzles shown below. Some hide the bottom of the letters. Others hide the slants. One puzzle hides both. To solve each puzzle write the word you see.

Name Date



Peterson Directed Handwriting 33

Two Letters That End and Join Above the Baseline
Practice sets at large size then apply in words at advanced size.

1. Sharp Top
2. Sharp Top
3. Sharp Trace

1. Loop Top
2. Sharp Trace

ww- wwww- wwww- ww

bb- bbb- bbbb- bbbb-

Advanced Size

we win was be bat bear

Cursive Print

Join

Join

awake abb-ble aware

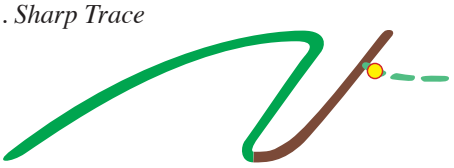
Cursive Print

Join

Join

Two More Letters That Join Above The Baseline
Practice sets at large size then apply in words at advanced size.

1. Round Top
2. Sharp Trace



1. Roll Top
2. Rock

vv vvv vvv vvv vvv

oo ooo ooo ooo ooo

Advanced Size

vest van oven moon woven

Cursive Print

Join

Join

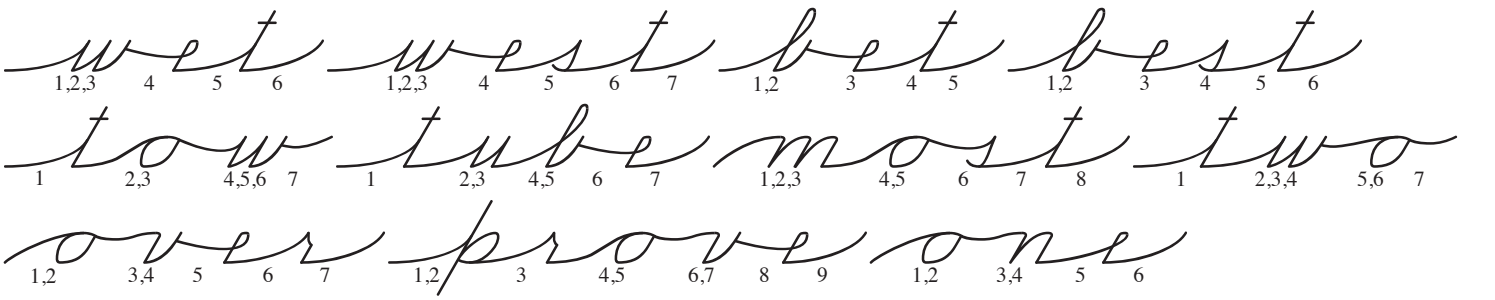
vision wonder wobble even

Cursive Print

Join

Join

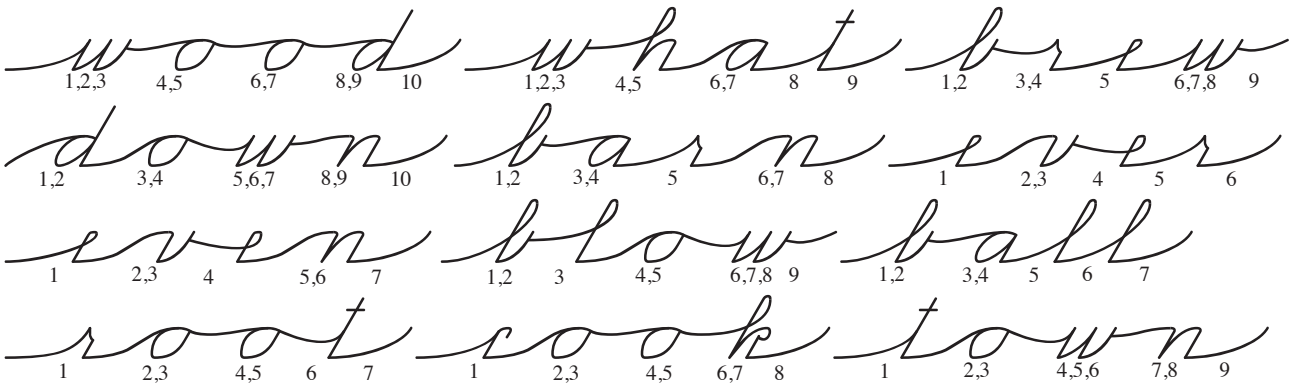
Master Words With Above-Line Joiners



Large Size

Advanced Size

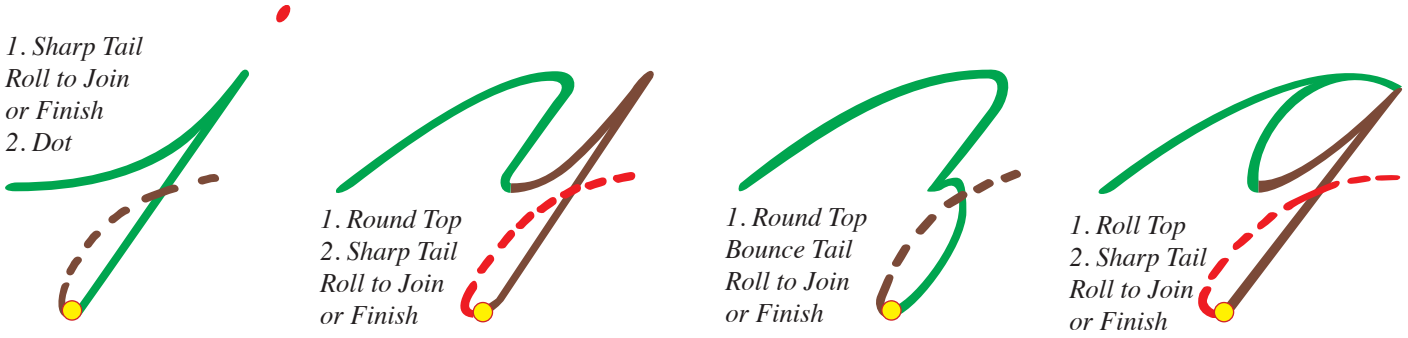
More Words With Above Line Joiners



Large Size

Advanced Size

The Final Four - Tail Letters That End Below The Baseline!
These letters need a rainbow finish or a joining stroke to make them look right. Joiners start at the bottom of the tail. These are the most difficult letters to join in words because you must slide a long way to the next letter.



Two new joining strokes start at the bottom of the tail. Roll then rock to sharp and loop tops. Roll way over for round and roll tops.

jj → je yy → yo

jet jam yet you

go get zip zoo

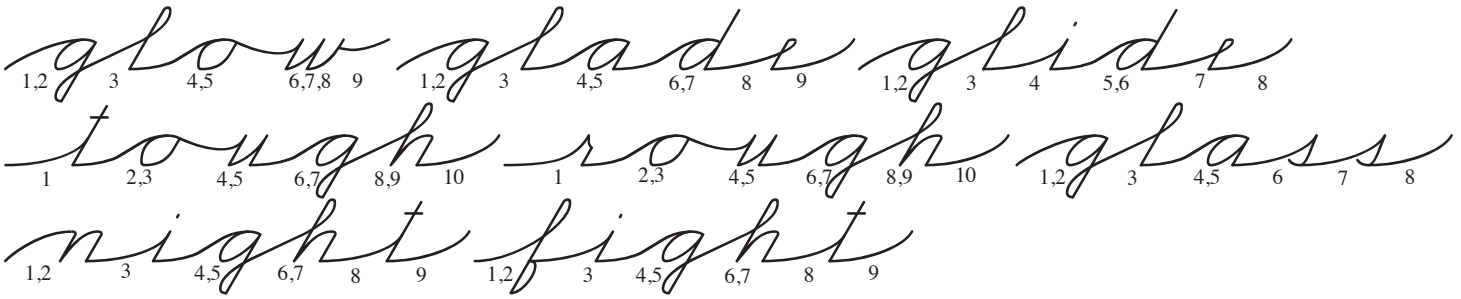
Advanced Size

Master Joining Tail Letters And These Words

Advanced Size - Use Letter Tops Evaluation To Check Legibility

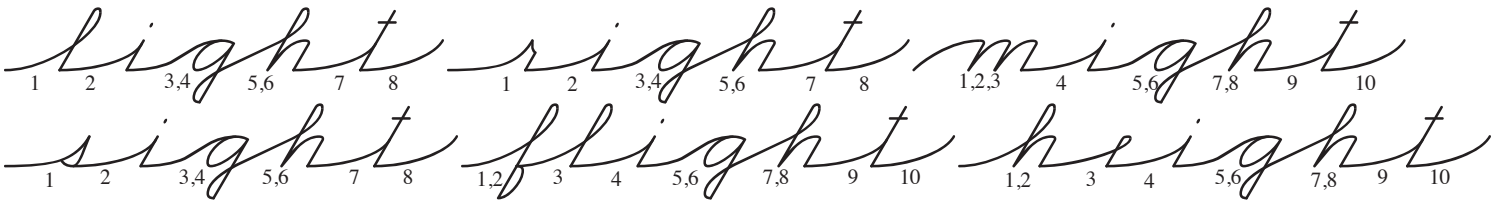
Tails to Tall Letters

You have probably noticed that the joining stroke from a tail letter to a tall letter is one of the longest joiners to control for good slant, size and spacing. The letter g is followed by h or l in many words. Here are some words for "tail to tall" practice.



Advanced Size - Counting as you write the strokes programs the word into muscle memory.

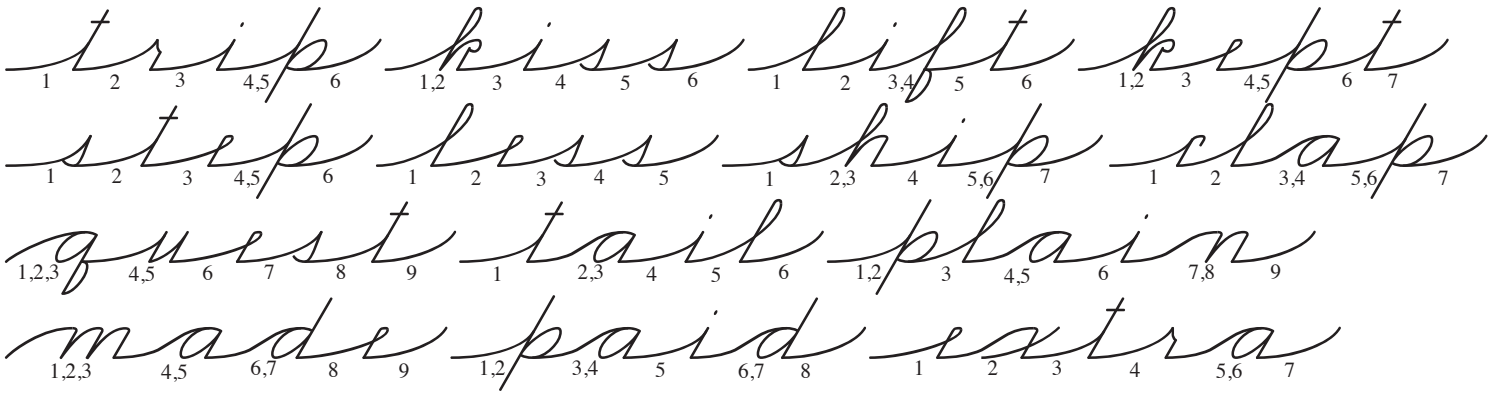
More Words For "tail to tall" Practice.



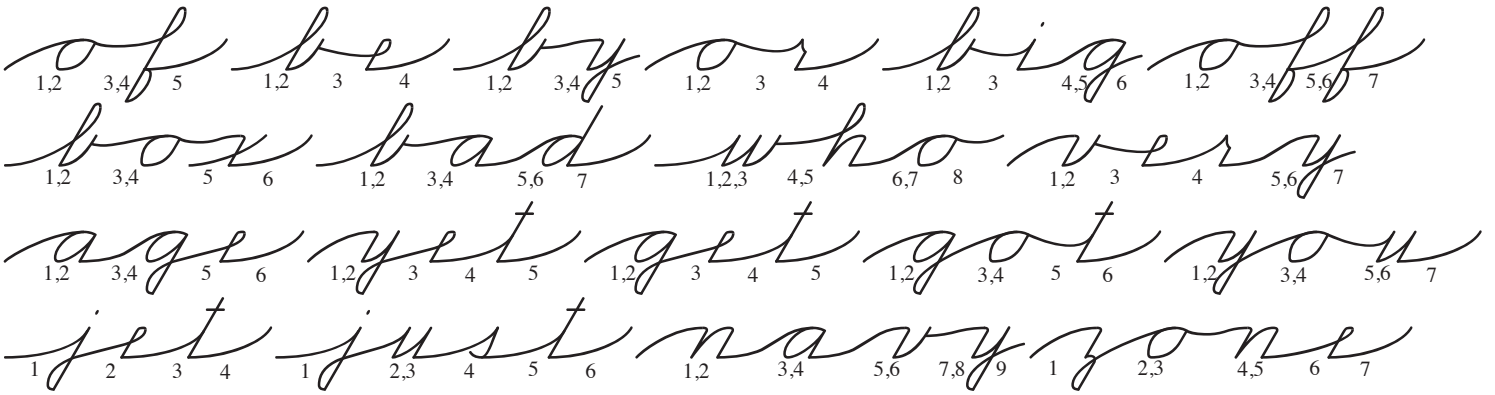
The goal is get the word into your muscle memory. Test it by writing to count with your eyes closed. When you can count and write the word legibly, it is "in there." Check letter tops for legibility.

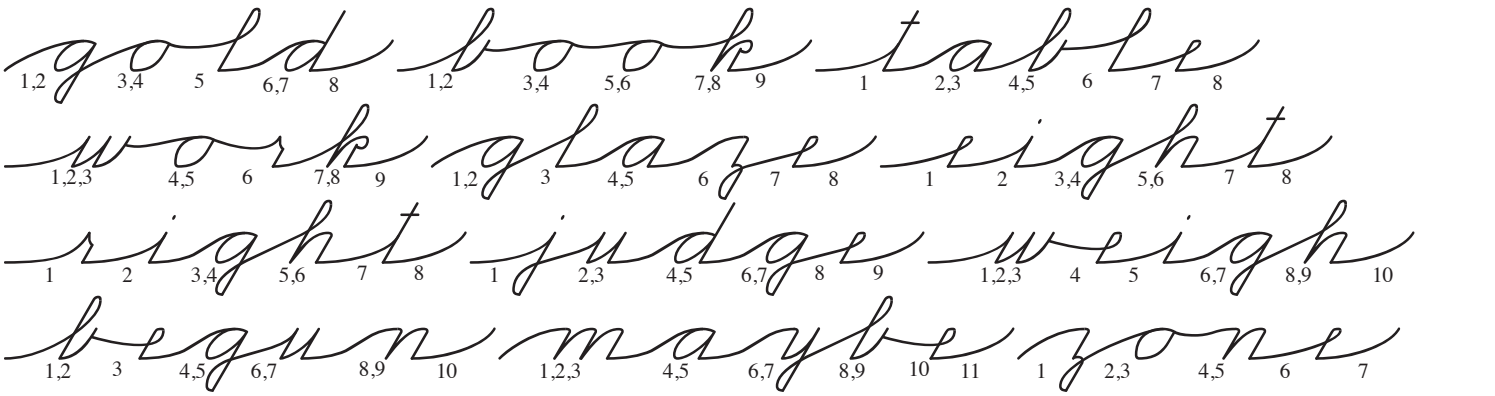
Advanced Size

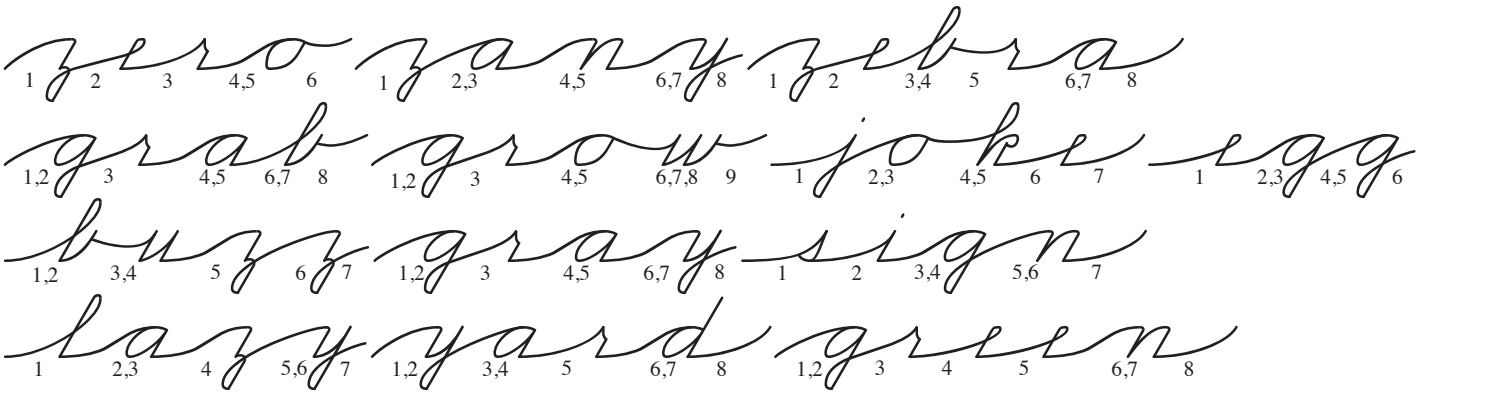
This page provides only spaces for advanced size like composition paper. Practice to increase fluency by counting a little faster.



Practice Above-Line and Tail Joiners At Advanced Size




gold book table
work glaze eight
right judge weigh
begun maybe zone


zero zany zebra
grab grow joke egg
buzz gray sign
lazy yard green

Measure Your Fluency

You now know how to join all of the lowercase letters. You will use all six joining strokes when you write these three words. Write them in order as many times as you can in one minute. Count the number of legible letters to record your fluency score.

Letters Per Minute

gold glow ball

Hint:

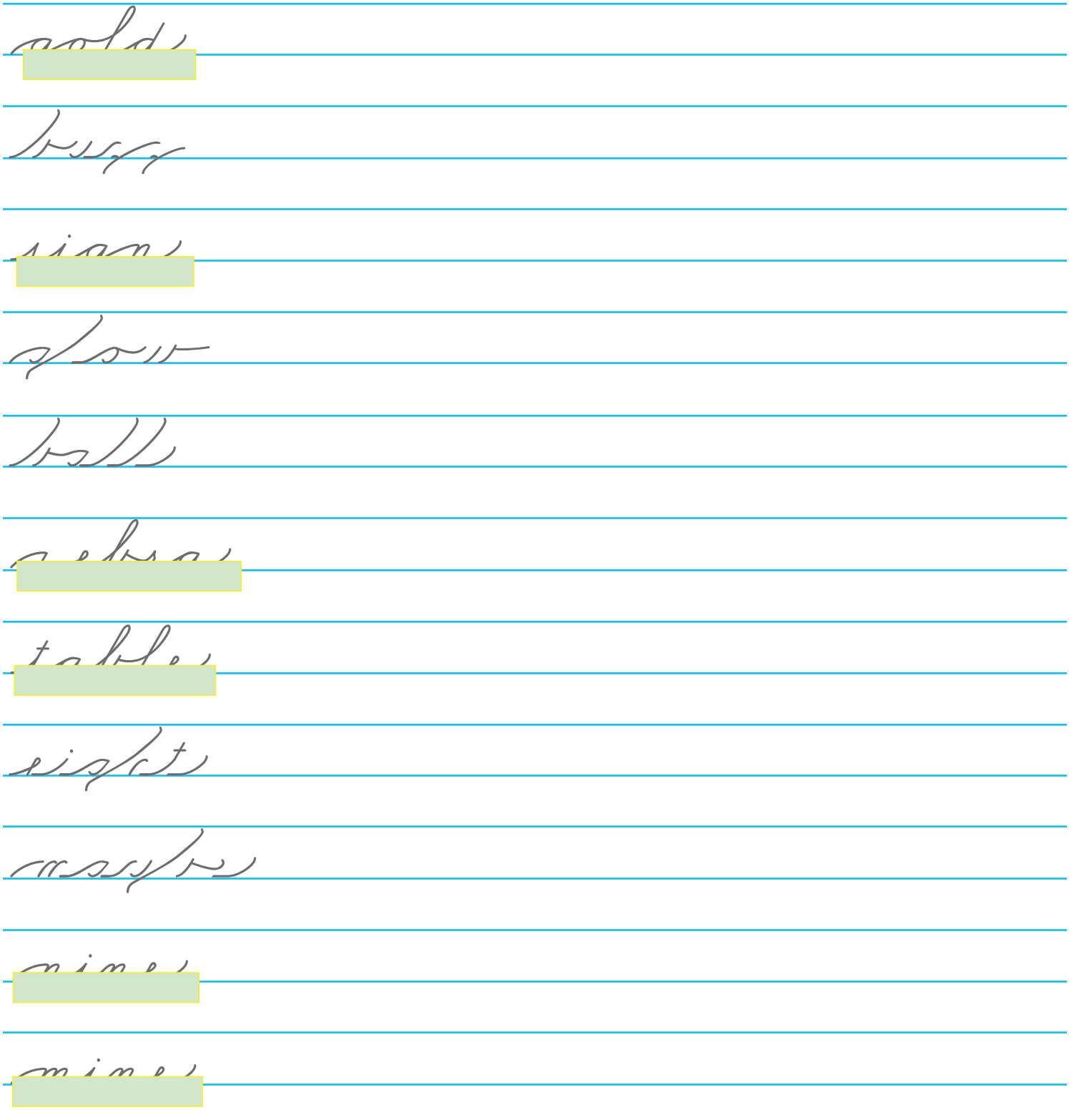
Each word has four letters. If you know how, you can count the number of words and multiply by four to figure out your LPM score. Your goal is at least 30 LPM. But remember, only legible letters count. If you can't read some of the letters, you should subtract them from the total. Use the Letter Tops Evaluation to check legibility.

Name Date

Reading Puzzles

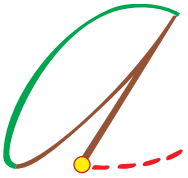
There are two kinds of reading puzzles below. Solve each puzzle by writing the word you see. The exercise can be a fun game to play with others. Who can solve all of the puzzles first?

Name Date

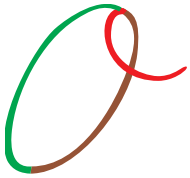


Unit Three - Thirteen Capital Letters

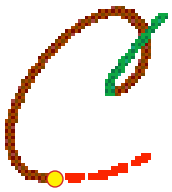
Capital letters start in different places and curve in different directions. Watch the second hand on a clock. It moves clockwise. These letters begin to move the other way. Think about the second hand going backward! Practice at large size then at advanced size.



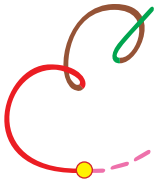
1. Curve Down
2. Sharp Top
Join or Finish



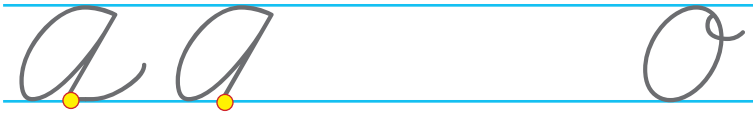
1. Curve Down
2. Rock Up
Finish

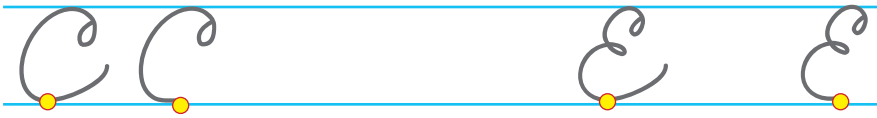


1. Slant
2. Loop Around
Join or Finish

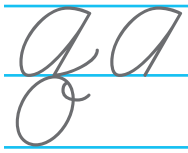


1. Slant
2. Loop Around
3. Loop Around
Join or Finish

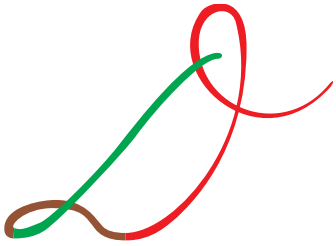




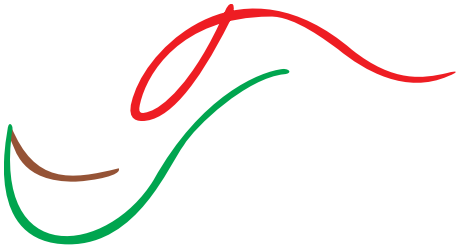
Advanced Size



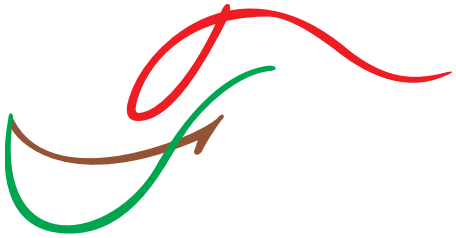
These Three Capitals Do Not Join
All three start with a roll and a rock called a "Twist."



1. Twist Down
2. Loop Twist
3. Rock Swing



1. Twist Down
2. Rock
3. Loop Twist



1. Twist Down
2. Rock, Hook
3. Loop Twist

Advanced Size

Fay Dan Ted Doug Tina Fred

Capital Letters Test

Can you remember how to write the capital letters you have learned to write the names when there is no cursive model?

Amy

Dana

Carl

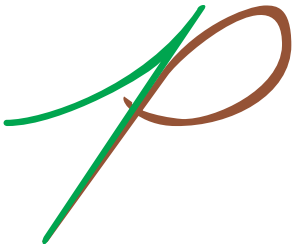
Fran

Ollie

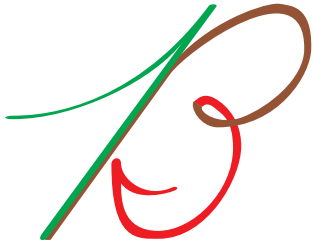
Edith

Tom

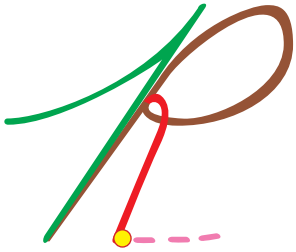
Name *Date*



1. Sharp Top
2. Trace Around



1. Sharp Top
2. Trace Around
3. Loop Around
4. Rock



1. Sharp Top
2. Trace Around
3. Loop Slant
Join or Finish

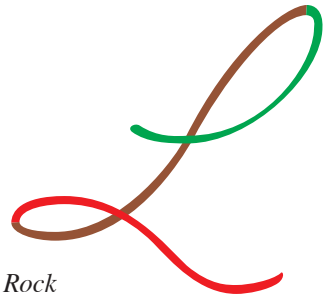
P
B
R P

P
B
R P

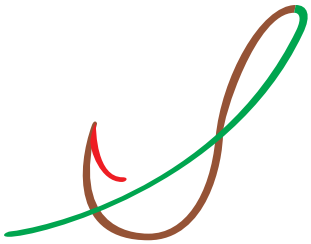
Paul Betty Reed Ben Randy

Peggy Rachel Brooke Patrick

New Capital Letters



1. Rock
2. Twist Down
3. Loop Twist



1. Rock
2. Twist Down
3. Rock

1. Rock Loop Rock
2. Slant Curve
3. Rock

Advanced Size

Lisa Sam Gina Libby Gretchen

Practice Capital Letters That Do Not Join

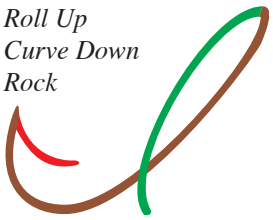
Can you write the letters with your eyes closed? Which one of these letters ends below the baseline?

These Capital Letters Join
Write names to practice joining.

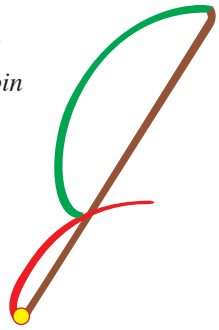
Alice, Andy, Amos
Carol, Cathy, Chip
Ezra, Ella, Eric
Randy, Ralph, Rose

These two capitals start on the baseline.

1. Roll Up
2. Curve Down
3. Rock



1. Roll Up
2. Slant Tail
3. Roll to Join or Finish



I

J J

I

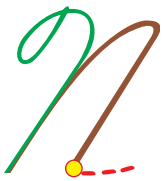
J J

Joe Jim Jane Jill Jack Josh

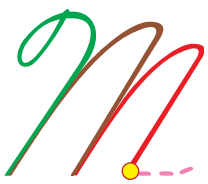
Isabelle Izzi Ira Indiana

Loop Slant Capitals Roll Clockwise

1. Loop Slant
2, Round Top
Join or Finish

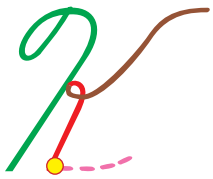


1. Loop Slant
2, Round Top
3. Round top
Join or Finish



1. Loop Slant
2. Curve Slant
3. Trace Swing

1. Loop Slant
2. Twist Down
3. Loop Slant
Join or Finish



Advanced Size

Nels Mya Kia Kyle Nate Mike

Helina Mary Kennedy Mitchel

These Three Capitals Loop and Slant

1. Loop Slant
2. Sharp Top
Join or
Finish

1. Loop Slant
2. Sharp Tail
Join or
Finish

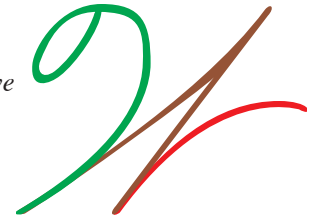
1. Loop Slant
2. Twist up

Advanced Size

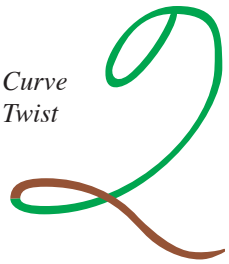
Uri Yolanda Vera Yves Victor

These Three Capitals Begin With A Loop and Curve

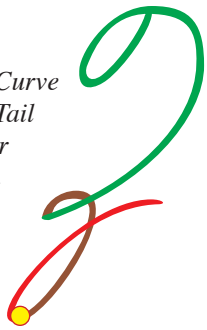
1. Loop Curve
2. Sharp Top
3. Roll



1. Loop Curve
2. Loop Twist



1. Loop Curve
2. Loop Tail
Join or
Finish



W

Z

Z Z

Advanced Size

W

Z

Z Z

Walt Quinn Zoey William

Monday Tuesday
Wednesday Thursday
Friday Saturday
Sunday

Capital Letter Test
Show that you can write the capital letters without a cursive model by writing these names.

Anne Otto Carl Eric Dana Tate Fred Paul Randy Brooke Libby Sue
Gretchen Isaac John Nate Max Iris Kennedy Quinn Uri Will Yves
Zoey Gina Matt Reed Hanah Sarah Tanner Alexa Jayme Beth Xenia

Name Date

Important Words To Know
Show that you can write the capital letters without a cursive model.

January February March April May June July
August September October November December

Name Date

Write the sentences in cursive. Compare to your work at the beginning of the year to see your progress.

This sample shows that I have worked hard to learn a complex skill. I am proud to be able to use cursive as a tool for learning and communication.

Name *Date*

Use the short sentence below to measure your cursive fluency score. Ask a friend to watch the time. Allow one minute for the exercise. Repeat the sentence as time allows. Count the number of legible letters to get your score.

I am proud to be able to use cursive.

LPM

Name *Date*